Course Addendum: Changes to 2020/21 Teaching In Response to Covid-19

Whilst we hope to deliver as much activity on-campus as possible, the government's guidance and social distancing measures will inform how much teaching we can deliver face-to-face in the 2020/21 academic year. Working to government guidelines we have adapted the delivery of our courses to a model of blending learning, which consists of a mix of online and on-campus activities. We are equipped to move between blended learning to fully online, or face–to–face, as the Covid-19 situation evolves.

The learning outcomes of your course remain the same but there are changes to its delivery, assessment and structure, as set out in the Changes section of this document. The subsequent pages of this document contain the original teaching and learning schedule of this course, for your reference.

24th July 2020

Course Details

Course Title(s)	*BA (Hons) Film Practice*
Course Code(s)	4494
Course Director	Patrick Tarrant
Shared Modules?	Yes with BA (Hons) Film Studies

Changes to the mode of delivery and course composition

Module code and name	Changes to delivery mode	Changes to contact hours
All modules	The course is moving towards a blended learning approach – where we mix onsite and online delivery. Students will be expected to be on campus for around 1 day a week. Previously on-campus contact was about 24% of degree – it will now be about 15/16% of the degree. This figure may flex up/down depending on lab space and advice from government. On campus delivery will focus on activities which utilise our specialist facilities and resources	No changes to contact hours planned at this point.

Removal / Alterations of placements

No change required	None required
Module or course and name	**Change / alteration to placement**

Placements are schedule for semester 2 and will go ahead as normal, where possible. Alternative assessments for individuals who cannot complete a placement are already in place.

Additional information

Any additional information
Students will be required to have access to a MacBook and Adobe CC in order to complete their studies. The university is putting a laptop purchasing scheme in order to enable this. Where applicable assessments are being amended to remove the requirement for group working and submission. Students will be able to complete assessment outcomes individual. Resit assessments for both semester 1 and semester 2 will be geared towards completion of work in an off-campus environment. In a scenario where we lose access to campus and facilities, we will switch between the original and resit assessment. Where students are unable to attend any on-campus activities (for shielding, or any other accepted reason), the default offer will be the resit assessment as the first opportunity. For further information contact Matthew Hawkins – m.hawkins@lsbu.ac.uk

For reference, the following pages contain the original teaching and learning schedule of this course, prior to the changes implemented in response to Covid-19.

A. Course Information	
Final award title(s)	BA (Hons) Film Practice
Intermediate exit award title(s)	CertHE Film Practice DipHE Film Practice
UCAS Code		**Course Code(s)**	4494
	London South Bank University		
School	☐ ASC ☒ ACI ☐ BEA ☐ BUS ☐ ENG ☐ HSC ☐ LSS
Division	Film and Media
Course Director	Patrick Tarrant
Delivery site(s) for course(s)	☒ Southwark ☐ Havering ☐ Other: please specify
Mode(s) of delivery	☒Full time ☐Part time ☐other please specify

| **Length of course/start and finish dates** | |

Mode	Length years	Start - month	Finish - month
Full time	3 Years	September	July
Full time with placement/ sandwich year			
Part time			
Part time with Placement/ sandwich year			

Is this course generally suitable for students on a Tier 4 visa?	Please complete the International Office questionnaire Yes Students are advised that the structure/nature of the course is suitable for those on a Tier 4 visa but other factors will be taken into account before a CAS number is allocated.
Approval dates:	Course(s) validated / Subject to validation	2002
	Course specification last updated and signed off	27/09/2019
Professional, Statutory & Regulatory Body accreditation	Screenskills Accredited Course

Reference points:	Internal	Corporate Strategy 2015-2020 Academic Quality and Enhancement Manual School Strategy LSBU Academic Regulations
	External	QAA Quality Code for Higher Education 2013 Framework for Higher Education Qualifications Subject Benchmark Statements (Dated) PSRB Competitions and Markets Authority SEEC Level Descriptors 2016

B. Course Aims and Features

Distinctive features of course	The course is delivered by filmmakers whose professional success and industry experience allows them to support students in their ambitions to become confident, creative and employable graduates. The course offers three industry focused pathways of study so that students can pursue the aspects of filmmaking that interest them most. This means that they will leave the course with specialist skills in their chosen area, skills that will be readily identifiable to prospective employers. Included amongst these skillsets will be those that pertain to the operation of high-end Arri cameras, to professional editing and grading workflows, and to the roles of writer, director and producer, both in the context of film and in the wider realm of contemporary media production and delivery. This latter ambition is developed in modules including Professional Employability and our Collaborative Practices, which sees students from across the school working together on projects that are multi-disciplinary, in keeping with the contemporary space and workflows of convergent media. The balance of practice to theory is approximately 70% practice, 30% theory. The practice-based modules are not only designed to give students the necessary opportunities to learn by doing, and to learn from professional practitioners, but to also apply the conceptual underpinnings of the course in their practice, as discussed in more detail in the course rationale. Theoretical modules and learning outcomes are designed to help students become better and more confident thinkers, and by extension, more intelligent and creative filmmakers. We encourage students to apply the range of skills developed, and to foster networks of opportunity and support, by taking full advantage of internships and interdisciplinary opportunities across the University. Given the three pathways of study on offer, and the collaborative nature of filmmaking, we aim to produce students confident in their ability to collaborate with other practitioners in an open and professional manner. Students will realise the true value of the degree through their immersive engagement with digital production technologies in the collaborative environment — and by marrying these with a critical and reflective approach both to their own learning and to established conventions of practice — thereby ensuring that they become employable across a range of communications industries in the public and private sector. Although students will, through the very structure of

the course, be encouraged to think about their own areas of strength and expertise, the flexibility and openness of the degree programme will leave them many opportunities to explore their own expressive potential. Students will also be able to be strategic by graduating with a solid understanding of current trends in the creative industries, evidenced in the course through discussion and written explanation.

Teaching and learning is through written and practical project work, lecture, workshops, seminars, supported by visits, industry Meet Ups, visits to conferences, and through contact with invited speakers from industry, and individual projects. Our research work also draws on these sources for partnerships, knowledge development, and applied research opportunities. This will benefit students through proximity and research-informed teaching.

The course encourages students to innovate and experiment, while providing a critical and analytical framework, where learning is practice-led, and collaborative opportunities in the discipline are nurtured and supported. The curriculum recognises the importance of evolving mobile platforms and the Internet as a creative destination for content. Film Practice students will graduate with a portfolio that showcases their skills in their chosen pathway and across a number of platforms, which will in turn provide them with a strong basis for approaching employers. LSBU's dynamic central London location also provides a wealth of opportunities for students to engage with practitioners in one of the world's preeminent filmmaking capitals. The course is Creative Skillset accredited, and the modules and award structure reflect the commitment to achieving professional standards as detailed by the industry, alongside academic and theoretical perspectives designed to produce reflective practitioners.

Practical skills:
The development of practical skills centres on the production of short films of increasing complexity. We run regular feedback and review sessions and we don't rush level 4 students into their main films, concentrating on small projects and interactive exercises. Practical skills are taught progressively, with Level 4 acting as an introduction to the range of basic practical skills. At Level 5 contact with industry through placements is essential for students to both understand real-world practice in the workplace and gain experience in this. We know that work placements on set are important, as are networking relationships with line producers and production companies. On the Professional Employability module, the Employability Unit's input is augmented every other week by sessions with industry speakers, looking at examples of each job grade. At Level 6, the Future Film Practice module is designed to facilitate students' understanding of how they might distribute their film to their intended audience and use this experience to position themselves as professional practitioners ready for the world of work.

The degree makes full use of the edit suites, sound studios, film studio, green screen facilities, and the cinema in our state-of-the-art facilities. Students can also work with actors from the Division of Creative Industries, and we have key creative interdisciplinary relationships with Game Design and Sound Design students. To encourage use of these

key facilities we timetable independent study time for students. We provide access to Lynda.com, Editstock and other online tutorials in order to encourage students to continually consolidate and refresh their skills, something that is of high importance in the Film industry where software and technology changes so rapidly. An understanding of the aesthetics of film and industry practices will be consolidated through critique, screenings, and visits to, for example, Warner Brother's studios (https://www.wbstudiotour.co.uk), or Pinewood Studios (http://www.pinewoodgroup.com/our-studios/uk/pinewood-studios).

Professional and Transferrable Skills:
The development of professional and transferrable skills is embedded in every module of the course. In addition, students' competencies in professional practice are gradually developed through visits from industry professionals, attendance at industry meet ups, work placements and internal projects for London South Bank start-up companies, and through working at Level 5 and 6 across disciplines. In this way we will encourage the Film Practice students to be seen as a source of expertise and talent for all courses within the School of Arts and the Creative Industries.

The course acknowledges the UK's national Graduate Attributes Framework which foregrounds the importance of transferable skills. We will therefore support the building and consolidation of professional practice and employability skills, which will be embedded throughout the course and exercised through student briefs. In order to evidence these transferrable skills students will be encouraged to manage increasingly complex film projects over the three years, and to work in a team towards a common goal. London South Bank University supports the development of entrepreneurialism, self-study, self-reliance, and project management skills since all of these contribute to life-long learning. This occurs through links with the Clarence Centre for Enterprise as well as via networks of small, medium, and large businesses across London. Our employability unit works with students to provide training, CV tutorials, and connections with companies for potential work experience placements. The course also aims to develop a student's personal skills, such as emotional intelligence (for example through group work, and networking).

The ability to problem solve is seen as a critical element of working in the Film industry. The Film Practice degree links practice and theory in order to produce graduates who are able to review the 'bigger picture' and problem solve using analytical skills. Students will be encouraged to maintain portfolios, showreels, blogs, and field notes in order to both exercise and document their developing understanding of the film business and related fields. Practical projects will offer opportunities to evidence students' digital literacy and proficiency in the discipline area.

Intellectual skills development:
The Film Practice course has intellectual and cognitive skills development running through the heart of every module. Students will gain an historical and conceptual understanding of their subject, and engage with complex theorisation of their field drawn from the latest scholarship. They will benefit from a training that encourages the development of an autonomous and enquiring mind backed up by an

	understanding of conceptual frameworks. A wider view of the Creative Industries and how they relate to each other is given at Level 5 in the Collaborative Practices and Professional Employability modules. Students from a number of different, but related, disciplines take Collaborative Practices together. This gives an overview of the Creative Industries, and of industry collaborations and work flows. Level 6 students can take a Research Project that will give an opportunity to read within a limited field, to critically interrogate previous research, to identify a research question, to collect and analyse primary and secondary data, and to write up findings. The aim of the final Research Project is to give students an opportunity to express their intellectual development, and level of understanding of a topic that may (or may not) be related to their final practical project.
Course Aims	The Film Practice course aims to: • Enable students to develop skills, knowledge and understanding in the practice of short film production across genres and formats. • Enable students to originate and develop film ideas, by drawing from established practices and conventions on the one hand, while also exploring new expressive modes on the other, with sensitivity to the ways that audiences arise differently in response to the new and the familiar. • Provide opportunities for students to learn about the politics of representation in existing film practice and to develop the critical bearing needed to realise and defend their own ethically and ideologically framed representations. • Equip students with a set of transferable skills that will have utility in a wide range of careers including, but not limited to, the media and cultural industries sector. • Equip students with a range of practical production skills including in writing/directing practices, editing, and cinematography, but also with an appreciation of how each of these areas of production works differently in different areas of media practice. • Establish a questioning and intellectually challenging basis for the study of theory and practice of film. • Recognise issues relating to employment and self-employment in relation to current, and changing, industry/professional needs. • Provide students with the opportunity to gain professional experience of film practice within the industry, through work placement, shadowing and industry engagement.
Course Learning Outcomes	a) Students will have knowledge and understanding of: **A1** Conceptual frameworks and theories relevant to the critique, production, circulation and reception of film and media communications. **A2** Past, present and future film industry trends, with consideration of how these trends impact on delivery methods, platforms, consumption and employment.

A3 Complex film production processes and matters of collaborative authorship, including the way that different professional roles intersect with one another and with technological and creative workflows.

A4 The formal parameters of audio-visual and moving image communications, whether in narrative, informational, conceptual or experiential filmmaking contexts.

b) Students will develop their intellectual skills such that they are able to:

B1 Creatively interpret and apply theories, concepts and other critical material to processes and practices of film and other forms of media communication

B2 Evaluate their own critical and practical work, and that of their peers with reflexivity and consideration

B3 Exercise critical judgement in the selection and use of various tools, applications and techniques in film and media production

B4 Think creatively, researching and problem solving in both practical and intellectual contexts, and thereby developing distinctive skills as a critical practitioner.

B5 Critically analyse concepts and theories of filmmaking leading to strategic thinking in relation to practices in the field and within the broader context of the media industries.

B6 Understand the function and responsibilities of filmmakers and media producers within politically inscribed economies of production.

c) Students will acquire and develop practical skills such that they are able to:

C1 Produce work that demonstrates competence in a full range of forms, techniques and professional practices as they relate to film production, with specific skills in student's chosen pathway.

C2 Produce practice work that is informed by, and contextualised within relevant theoretical issues and debates, and which demonstrate an understanding of forms, structures and audiences.

C3 Work confidently in a team, demonstrating skills in time management, leadership, communication, personal organisation and self-reflection

C4 Confidently employ forms, conventions, languages, techniques and practices to initiate, develop and realise distinctive film practice work

C5 Identify appropriate practices within a professional and ethical framework, and understand the continuing need for professional development.

C6 Operate within a variety of work environments utilising entrepreneurial and freelance skills.

  d) Students will acquire and develop transferrable skills such that they are able to:

D1 Demonstrate employability through a reflective understanding of how knowledge and skills developed in academic study and practical work translate into the professional context. Apply entrepreneurial skills in dealing with audiences, clients and consumers.

D2 Demonstrate critical learning skills: the ability to function as an effective self-directed learner, using the range of resources and skills available responsibly and ethically; the ability to relate their studies to career and personal development

D3 Demonstrate the appropriate communication skills dependent on the audience, context and setting.

D4 Demonstrate the ability to work effectively as part of a team and apply this to processes of film production. Demonstrate at different times, the ability to listen, contribute and lead effectively.

D5 Demonstrate IT skills and other technical competencies appropriate to the context of the Film Practice programme

C. Teaching and Learning Strategy

- Acquisition of A1-4 takes place through a combination of lectures, seminars, group work, project tutorials and workshops.
- Students have the opportunity to develop their knowledge and understanding through:
- Visits to studios, cinemas, the BFI and other cultural and commercial film spaces
- Guest speakers from a diverse range of film and media organisations
- Group presentations and pitches
- Critical review and feedback sessions on work-in-progress
- Production and discussion of practical film projects
- Reflective and critically engaged writing (essays, textual analyses, reports, production blogs, etc)
- Acquisition of B1-6 is developed through lectures, individual and group tutorials, seminar work and assignments based on subject theory and analysing case studies. Additionally, briefs set for practical work encourage students to explore theoretical frameworks in relation to their work.
- A central tenet of the teaching and learning strategy requires students to be pro-active participants in the development of intellectual skills through discussion and project development.
- The more detailed intellectual skills outlined in B3-B5 are developed and encouraged through tutorial discussion, independent research and study, and coursework projects. Students are expected to develop their independent study for both practical and written coursework, culminating in the L6 Research Project and Future Film Practice modules

- Visits from and to industry experts, such as cinematographers, editors, screenwriters, sound designers and producers
- In addition, personal tutorials support student learning at all levels, as does feedback on student performance in class and on coursework throughout the programme. Learning support is also provided through the University Virtual Learning Environment (VLE) - Moodle.
- Acquisition of C1-6 is developed through hands-on practical sessions, critical feedback and review, technical exercises, and exposure to professional practice (e.g. Arri camera and editing and postproduction). Practice modules will provide students with an opportunity to undertake research for production, explore new technical skills before embarking on major assessed coursework at L6. The specific pathways will allow students to specialise in their practical work, so that their portfolios are relevant to the needs of their specialism and those of the creative industries. Regular visits by media professionals, personal tutorials and verbal and written feedback on performance and assessments support student learning at all levels of the programme
- Acquisition of D1-5 takes place through a range of learning opportunities. Communication skills are developed within a range of contexts, from formal and informal presentations, writing (reflective writing, professional and academic writing), class discussion and group projects. Practical briefs are set with scope for independent interpretation and creative exploration, with greater autonomy at L5 and L6. Practice modules give students the opportunity to explore professional working practices, including dealing with clients, defining audiences and working collaboratively in all the film production phases. The teaching and learning strategy also develops convergent media practices while recognising the identifiable practice of the student's pathway and professional development.

D. Assessment

A variety of assessment methods are used to test learning outcomes: practical productions, oral presentations and pitches, written coursework, and reflective and reflexive exercises.

Most modules test learning outcomes through two weighted assessment methods or a portfolio, and assessment is both formative and summative.

A variety of assessment methods are used to test learning outcomes, including: essays, practical and research projects and critical evaluations. Most modules test learning outcomes through two weighted assessment methods or portfolio, and assessment is both formative and summative. As students' progress through the programme, assessment methods reflect the expectation that students will exhibit greater autonomy in their learning, will refine their intellectual skills and will approach their work in a more critical and analytical way.

A variety of assessment methods are used to assess practical skills, including: practical film production projects, screenings, oral presentations and pitches, supporting documentation (e.g. storyboards, proposals, production paperwork, etc.), research files and production blogs.

Most modules test learning outcomes through two weighted assessments or a portfolio, and assessment is both formative and summative. Self-reflection is a key element of assessment of practical skills and knowledge.

Student performance is tested through formal pitching and oral presentations; individual and group practical projects, reflective logs, and production of project documentation including supporting pre-production material.
Most modules test learning outcomes through two weighted assessments or portfolio, and assessment is both formative and summative.

These apply to learning through practice, in seminars and tutorials, and at the completion of particular projects or certain stages in the course. They are designed to monitor and reflect on progress, identifying areas of interest and achievement and, if necessary concern, as well as focusing on objectives for future development. Marks, but more generally feedback, are useful in indicating the student's progression

These will take a variety of forms including:
i) formal individual/group tutorials
ii) group critique or seminar and/or after group presentations
iii peer group critique
iv) pitches and presentations (to staff/students and/or industry professionals)
 v) mid and end of module reviews

They will be formally monitored and documented (through tutorial records), indicating broad areas of achievement, using the same criteria as those applied to summative assessment.

E. Academic Regulations

The University's Academic Regulations apply for this course. Any course specific protocols will be
identified here.

F. Entry Requirements

In order to be considered for entry to the course BA (Hons) Film Practice applicants will be required to have the following qualifications:

A minimum of 106 UCAS points
A Level: BCC or equivalent combination of A/AS Levels, preferably in English/Humanities or media studies subjects, or
BTEC National Diploma: Level 3 Qualification or a combination of A Level and Level 3 BTEC qualifications, or
Access to HE Diploma: a pass with a minimum of 21 Level 3 credits at Merit
Plus, GCSE level: five at grade C or above, including English and Mathematics, or equivalent (e.g. Level 2 Functional Skills qualification)

Entry requirements for international students
We welcome students with qualifications from around the world, including:
Arbitur, Baccalaureate, International Baccalaureate or equivalent, plus an appropriate English Language Certificate
English Language: IELTS score of 6.0, Cambridge Proficiency or Advanced Grade C qualification

Access students and mature applicants, with relevant work experience, are encouraged to apply. All applicants must be able to demonstrate an active interest in an aspect of the film

practice and wil be required to submit a portfolio. Applicants may be invited to attend an interview in order to secure a place on this course.

G. Course structure(s)

Course overview

BA (Hons) Film Practice – **Full time**

	Semester 1		Semester 2	
Level 4	Video Technology (compulsory)	20	Documentary Practice (compulsory)	20
	Physical Filmmaking (compulsory)	20	Editing and Montage (compulsory)	20
	Documentary Theory (compulsory)	20	Sound Recording (compulsory)	20
Level 5	Lighting & Electrical OR Screenwriting OR Colour Grading (optional)	20	Director of Photography OR Directing & Producing OR Editing Drama (optional)	20
	Film Analysis (compulsory)	20	Professional Employability (compulsory)	20
	Introduction to Cinematography OR International Live Brief (optional)	20	Sound On Film OR Collaborative Practices	20
Level 6	Camera Department OR Final Film Pilot OR Visual Effects (optional)	20	Future Film Practice (compulsory)	40
	Research Project (compulsory) 40			
	Brief Led Project OR Film Reviewing and Curating (optional)	20		

Options are offered depending on minimum cohort size

Placements information

Students can undertake placements on the Level 5 Professional Employability Module

H. Course Modules

Module Code	Module Title	Level	Semester	Credit value	Assessment
AME_4_VTC	Video Technology	L4	1	20	Short Film and a Reflective Statement

FAM_4_PFM	Physical Filmmaking	L4	1	20	2 Short Films and a Reflective Statement
AME_4_DCT	Documentary Theory	L4	2	20	Short Essay
AME_4_DPR	Documentary Practice	L4	2	20	Preproduction Portfolio and Short Film
AME_4_EMN	Editing and Montage	L4	2	20	Portfolio
FAM_4_SRE	Sound Recording	L4	1	20	Short Film Sound Mix
FAM_5_LAE	Lighting & Electrical	L5	1	20	Portfolio
FAM_5_FAN	Film Analysis	L5	1	20	Essay
FAM_5_SCW	Screenwriting	L5	1	20	Portfolio
FAM_5_CGR	Colour Grading	L5	1	20	Portfolio
FAM_5_ITC	Introduction to Cinematography	L5	2	20	Film plus Treatment and Evaluation
FAM_5_DOP	Director of Photography	L5	2	20	Film plus Critical Reflection
FAM_5_DAP	Directing & Producing	L5	2	20	Film plus Critical Reflection
AME_5_CLP	Collaborative Practices	L5	2	20	Portfolio
AME_5_SOF	Sound On Film	L5	2	20	Sound Design Sequence plus Reflective Statement
CIN_5_ILB	International Live Brief	L5	1	20	Portfolio with Prototype and Essay
CRT_5_VIS	Visual Storytelling	L5	2	20	Portfolio
FAM_5_EDR	Editing Drama	L5	2	20	Film and Reflective Statement
FAM_5_PEM	Professional Employability	L5	2	20	Project Report and Analysis plus presentation
FAM_6_FFP	Final Film Pilot	L6	1	20	Portfolio
FAM_6_VEF	Visual Effects	L6	1	20	Portfolio
FAM_6_CDP	Camera Department	L6	1	20	Portfolio
FAM_6_RPJ	Research Project	L6	1+2	40	Portfolio
FAM_6_FRC	Film Reviewing and Curating	L6	1	20	Film Blog plus Festival proposal
FAM_6_BLP	Brief Led Project	L6	1	20	Film and reflective Statement
FAM_6_FPR	Future Film Practice	L6	2	40	Film Production plus Showreel.
I. Timetable information					
II.					

- Teaching consists of 3 modules per semester which usually requires students to come in to university three days a week
- Students can normally expect to receive a confirmed timetable for study commitments 2 weeks before the start of the semester
- Wednesday is a teaching-free afternoon set aside for e.g. sporting/cultural activities.
- Prospective students will be kept informed of any changes.

J. Costs and financial support

Course related costs

- Tuition fees do not cover additional expenses such as books or other learning materials, certain class visits, etc. The use of specialist film and video production equipment and facilities is included in the cost of tuition fees.

Tuition fees/financial support/accommodation and living costs

- Information on tuition fees/financial support can be found by clicking on the following link - http://www.lsbu.ac.uk/courses/undergraduate/fees-and-funding or
- http://www.lsbu.ac.uk/courses/postgraduate/fees-and-funding
- Information on living costs and accommodation can be found by clicking the following link- https://my.lsbu.ac.uk/my/portal/Student-Life-Centre/International-Students/Starting-at-LSBU/#expenses

List of Appendices

Appendix A: Curriculum Map
Appendix B: Educational Framework (undergraduate courses)
Appendix C: Personal Development Planning (postgraduate courses)
Appendix D: Terminology

Appendix A: Curriculum Map

This map provides a design aid to help course teams identify where course outcomes are being developed, taught and assessed within the course. It also provides a checklist for quality assurance purposes and may be used in validation, accreditation and external examining processes. Making the learning outcomes explicit will also help students to monitor their own learning and development as the course progresses.

Level	Title	CODE	A1	A2	A3	A4	B1	B2	B3	B4	B5	B6	C1	C2	C3	C4	C5	C6	D1	D2	D3	D4	D5
L4	Physical Filmmaking	FAM_4_PFM	TA		D	TA	TA	D	D	T	TA		D	TA	D	TA	D				TA	D	D
L4	Video Technology	AME_4_VTC	TA	D	TA	TA	TA	D	D	TA	D		D	D	D	TA	TA			D	T	TA	T
L4	Documentary Theory	AME_4_DCT	TA	TA	D	TA	TA	TA	TA	TA		D		TA			D		D	D			
L4	Documentary Practice	AME_4_DPR	TA	TA	TA	TA	TA	D	D	TA	TA	D	TA	TA	TA	TA	D		TA	D	TA	TA	D
L4	Editing and Montage	AME_4_EMN	T	D	TA	TA	TA	D	D	TA	TA	D		D	D	TA	TA		T	D	T	TA	T
L4	Sound Recording	FAM_4_SRE	D	TA	TA	TA	TA	D	TD	D	D		TA		TA	D	D		D			TA	TA
L5	Screenwriting	FAM_5_SCW	D	D	TA	TA		TA	TA	TA	TA	D	TA	D		TA				D	TA		
L5	Lighting and Electrical	FAM_5_LAE	D	TA	TA	D	D	D	D	D	D		TA	D	D	TA	D		D	T	D	D	TA
L5	Colour Grading	FAM_5_CGR	D	TA	TA	D	D	D	D		D		TA	D	D		D		D	T	D	D	TA
L5	Film Analysis	FAM_5_FAN	TA	TA	TA	TA	TA	D		TA	TA	TA		D			D			TA	TA		
L5	Directing and Producing	FAM_5_DAP	TA	D	TA	TA	TA	TA	TA	TA	D	D	TA	TA	DA	TA	TA	D	D	D	D	TA	D
L5	Director of Photography	FAM_5_DOP	D	TA	TA	TA	TA	TA	TA	TA	TA		TA	TA	TA	TA	TA	D	D	D	D	TA	TA
L5	Editing Drama	FAM_5_EDR	TA	T	T	TA	TA	TA	TA	TA	D	D	TA	TA	DA	TA	D	D	D	TA		TA	TA
L5	Film Reviewing & Curating	FAM_6_FRC	TA		T	TA	TA			DA		A		TA	D	DA	DA		A	D	DA		TA
L5	TV Drama		TA	TA	TA	TA	TA	TA	TA	A	TA		TA	D	TA	TA	D	TA	TA	D	TA	TA	D
L5	Professional Employability	FAM_5_PEM			T		TA	TA	TA	TA			TA	D	D	T	TA	TA	TA	TA	TA	TA	
L5	Introduction to Cinematography	FAM_5_ITC	T	TA	TA	TA	TA	TA	TA	TA	D		TA	TA	A	TA				D	TA	TA	A
L5	Collaborative Practices	AME_5_COL	TA	TA	TA	TA	T	A	A	A	TA	TA	TA	D	TA		D	TA	TA	TA	TA	TA	
L5	Visual Storytelling	CRT_5_VIS		T	T	TA	TA	A	D	A	TA	TA	TA	D		TA	D	T		T			TA
L5	Sound On Film	AME_5_SOF	D	D	TA	TA	TA	TA	TA	TA			TA	D	D	TA				D		D	TA
L6	Camera Department	FAM_6_CDP	D	TA	TA	TA	TA	TA	TA	TA	TA	D	TA	TA	TA	TA	TA	D	D	D	TA	TA	TA
L6	Visual Effects	FAM_6_VEF	D	TA	TA	TA	D	DA	TA	TA	D	D	TA	TA	TA	TA		D	D	TA	D		TA
L6	Final Film Pilot	FAM_6_FFP	TA	TA	TA	TA	T	T	T	TA	D		TA	TA	TA		TA		TA	TA	TA	TA	TA
L6	Future Film Practice	FAM_6_FPR	TA	TA	D	D	D	D	D	D	TA		TA	A	A	A	A		TA	TA	A	TA	A

L6	Brief Led Project	FAM_6_BLP	T	T	D	TA	A	A	AD	AD	D		TA	A A	A	TA	TA		TA	D	TA		
L6	Film Reviewing & Curating	FAM_6_FRC	TA		T	TA	DT A			DA		A		TA	D	DA	DA		A	D	DA		TA
L6	Research Project	FAM_6_RPJ	TA	TA	D	TA	TA	TA		TA	TA	TA	D	TA	D		D	D	A	TA	TA		

*For the Research Project the pathway the student elects to take will determine which programme outcomes are developed, taught or assessed. Students taking the Research Paper option will further develop their understanding of the relationship between academic theories and the contemporary practice of film. They will enhance a particular set of more academically focused research skills. Students taking the Case Study option will further develop their Industry research skills and professional profile

Appendix B: Embedding the Educational Framework for Undergraduate Courses The Educational Framework at London South Bank University is a set of principles for curriculum design and the wider student experience that articulate our commitment to the

highest standards of academic knowledge and understanding applied to the challenges of the wider world.

The Educational Framework reflects our status as University of the Year for Graduate Employment awarded by *The Times and The Sunday Times Good University Guide 2018* and builds on our 125 year history as a civic university committed to fostering social mobility through employability and enterprise, enabling our students to translate academic achievement into career success.

There are four key characteristics of LSBU's distinctive approach to the undergraduate curriculum and student experience:

- Develop students' professional and vocational skills through application in industry-standard facilities
- Develop our students' graduate attributes, self-awareness and behaviours aligned to our EPIIC values
- Integrate opportunities for students to develop their confidence, skills and networks into the curriculum
- Foster close relationships with employers, industry, and Professional, Statutory and Regulatory Bodies that underpin our provision (including the opportunity for placements, internships and professional opportunities)

The dimensions of the Educational Framework for curriculum design are:
- **informed by employer and industry** needs as well as professional, statutory and regulatory body requirements
- **embedded learning development** for all students to scaffold their learning through the curriculum taking into account the specific writing and thinking requirements of the discipline/profession
- **high impact pedagogies** that enable the development of student professional and vocational learning through application in industry-standard or authentic workplace contexts
- **inclusive teaching, learning and assessment** that enables all students to access and engage the course
- **assessment** *for* **learning** that provides timely and formative feedback

All courses should be designed to support these five dimensions of the Educational Framework. Successful embedding of the Educational Framework requires a systematic approach to course design and delivery that conceptualises the student experience of the curriculum as a whole rather than at modular level and promotes the progressive development of understanding over the entire course. It also builds on a well-established evidence base across the sector for the pedagogic and assessment experiences that contribute to high quality learning.

This appendix to the course specification document enables course teams to evidence how their courses meet minimum expectations, at what level where appropriate, as the basis for embedding the Educational Framework in all undergraduate provision at LSBU.

Dimension of the Educational Framework	Minimum expectations and rationale	How this is achieved in the course
Curricula informed by employer and industry need	Outcomes focus and professional/employer links All LSBU courses will evidence the involvement of external stakeholders in the curriculum design process as well as plan for the participation of employers and/or alumni through guest lectures or Q&A sessions, employer panels, employer-generated case studies or other input of expertise into the delivery of the course provide students with access to current workplace examples and role models. Students should have access to employers and/or alumni in at least one module at level 4.	The course benefits from connections made by staff in their on-going professional filmmaking careers. As a result of these, students have assisted on shoots for BBC3, Comedy Central, Brazen Productions and ITV2 in 2018 alone. We have a partnership with Film London and provide their London Calling shorts with students in trainee roles, and we run workshops at LSBU for the Sundance Film Festival. We are able to facilitate a regular turnover of projects for students to work on because film and media companies contact us directly. Other businesses contact our student run enterprise, The SouthBank Collective, which pitches for and carries out paid work for outside clients. Documentary Theory is delivered by an LSBU alumni while Documentary Practice has benefitted from guest lectures by a BAFTA winning filmmaker. Other alumni address our second-year students on the matter of forming productive crews and on-set working relationships. Industry speakers and guest lectures deliver a programme in the L5 Professional Employability module. Skillset's accreditation process, coupled with the consultation of Escape films on our 2017 re-validation, ensured employability and the role of the producer were central to our curriculum, evidenced in such modules as Future Film Practice and it's outward and future-facing perspective. LSBU's Industry

		Advisory Panel includes staff from the BFI's Future Film Academy, Escape Films and Creative Skillset.
Embedded learning development	**Support for transition and academic preparedness** At least two modules at level 4 should include embedded learning development in the curriculum to support student understanding of, and familiarity with, disciplinary ways of thinking and practising (e.g. analytical thinking, academic writing, critical reading, reflection). Where possible, learning development will be normally integrated into content modules rather than as standalone modules. Other level 4 modules should reference and reinforce the learning development to aid in the transfer of learning.	Documentary Theory (Sem 1) provides students an opportunity to engage critically with the history of documentary film practice and the attendant theoretical discourses. Editing and Montage (Sem 2) provides students' with their first serious opportunity to consider and utilise dialectical modes of thinking through film practice, as per the history of montage theory. A module like this one is especially valuable for the ways it might inform students' documentary filmmaking and for their consideration of sound in Sound Recording (via vertical montage and the metaphorical potential of audio-visual relations).
High impact pedagogies	**Group-based learning experiences** The capacity to work effectively in teams enhances learning through working with peers and develops student outcomes, including communication, networking and respect for diversity of perspectives relevant to **professionalism** and **inclusivity**. At least one module at level 4 should include an opportunity for group working. Group-based learning can also be linked to assessment at level 4 if appropriate. Consideration should be given to how students are allocated to groups to foster experience of diverse perspectives and values.	Not only do our most of our film projects require group work (while also allowing students to work alone in a smaller range of modules), but our pathway structure particularly asks students to engage in the kind of on-set industry practices typified by the various filmmaking departments working productively and in unison. This can be seen in a module like Camera Department at L6 which requires students to not only work and learn collaboratively within that filmmaking department, but also engages them in the processes of communicating across departments. These students are presented with the opportunity to collaborate with

		the Lighting Department, for instance, when they team up with 2nd year students studying Lighting and Electrical. Here students can test out their understanding of established processes of collaboration and communication and the hierarchies involved.
Inclusive teaching, learning and assessment	Accessible materials, resources and activities All course materials and resources, including course guides, PowerPoint presentations, handouts and Moodle should be provided in an accessible format. For example, font type and size, layout and colour as well as captioning or transcripts for audio-visual materials. Consideration should also be given to accessibility and the availability of alternative formats for reading lists.	All teaching materials are provided on our VLE, Moodle. Subtitles were presented in Documentary Theory screenings when a deaf student was in attendance, while staff adhere to conventions of format and display as advised by LSBU's Disability and Dyslexic Support team. All students with disabilities and special needs are flagged up by the DDS team and shared with all teaching staff in advance.
Assessment *for* learning	Assessment and feedback to support attainment, progression and retention Assessment is recognised as a critical point for at risk students as well as integral to the learning of all students. Formative feedback is essential during transition into university. All first semester modules at level 4 should include a formative or low-stakes summative assessment (e.g. low weighted in final outcome for the module) to provide an early opportunity for students to check progress and receive prompt and useable feedback that can feed-forward into future learning and assessment. Assessment and feedback communicates high expectations and develops a commitment to **excellence**.	First year students are introduced to assessment with a low-stakes shot-by-shot analysis. Feedback for this is presented in class time by going through the relevant clip, shot by shot. Students, with their grades and assignments in front of them, are asked to note any discrepancies between their answers and those provided verbally. This provides a further opportunity for dialogue and debate and introduces students to the process via which grades are awarded. The film practice team provide a unified approach to assessment and feedback with a criteria-based approach to both. Assessment Criteria are both discussed in advance with students and published along with feedback. Staff are advised to focus their

		comments on the assessment criteria to avoid the appearance of 'subjective judgements' which can lead, in turn, to students questioning the 'fairness' of marking. Students at L4, Semester 2, are asked to try to write the assessment criteria for Editing and Montage in advance of a discussion about the actual criteria. The notion of feedback 'feeding forward' is articulated by all staff through discussion about the way that criteria on one module are continuous with subsequent modules, but also in the way that criteria might vary, and why.
High impact pedagogies	<u>Research and enquiry experiences</u> Opportunities for students to undertake small-scale independent enquiry enable students to understand how knowledge is generated and tested in the discipline as well as prepare them to engage in enquiry as a highly sought after outcome of university study. In preparation for an undergraduate dissertation at level 6, courses should provide opportunities for students to develop research skills at level 4 and 5 and should engage with open-ended problems with appropriate support. Research opportunities should build student autonomy and are likely to encourage **creativity** and problem-solving. Dissemination of student research outcomes, for example via posters, presentations and reports with peer review, should also be considered.	The L6 Research Project is supported in its theory/practice coupling through such modules as Editing and Montage, Physical Filmmaking and Film Analysis (and more). In the first it is the history of montage theory and practice that grounds students' engagement with creating ideas and experiences for audiences that do not rely on narrative conventions and linear information delivery. L5 Film Analysis allows students to choose between a written essay and a video essay. In both cases students are required to conduct their own analysis, to engage with the literature, and to respond with their own original or hard-won observations and arguments. Physical Filmmaking (L4) likewise requires students to engage with film, not in its generic forms, but in its political, material and aesthetic realities. In this particular case the body serves as the locus

		for investigating these three lines of enquiry and representation, whilst also throwing up the challenges of difference and diversity as necessary accompaniments to any consideration of the body as a site of both subjectivity and contestation in time. Final year films are shown at the BFI with industry partners present to select and present awards.
Curricula informed by employer and industry need / Assessment *for* learning	Authentic learning and assessment tasks Live briefs, projects or equivalent authentic workplace learning experiences and/or assessments enable students, for example, to engage with external clients, develop their understanding through situated and experiential learning in real or simulated workplace contexts and deliver outputs to an agreed specification and deadline. Engagement with live briefs creates the opportunity for the development of student outcomes including **excellence**, **professionalism**, **integrity** and **creativity**. A live brief is likely to develop research and enquiry skills and can be linked to assessment if appropriate.	Live briefs are a commonplace on the course, offered principally in the Brief Led Project, but also pursued through partnerships with the London Lieutenancy, the Metropolitan Police, colleagues in other schools, and through the SouthBank Collective. A 2018 collaboration with Health and Social Care saw three students shoot a 14 minute Drama addressing the care needs of people with Usher Syndrome.
Inclusive teaching, learning and assessment	Course content and teaching methods acknowledge the diversity of the student cohort An inclusive curriculum incorporates images, examples, case studies and other resources from a broad range of cultural and social views reflecting diversity of the student cohort in terms of, for example, gender, ethnicity, sexuality, religious belief, socio-economic background etc. This commitment to **inclusivity** enables students to recognise themselves and their experiences in the curriculum as well as foster understanding of other viewpoints and identities.	The BFI's Diversity Standards have been, and are in the process of being, incorporated into the curriculum. With 4 standards to address, the curriculum offers opportunities to produce a staggered response to these standards across the 3 years of study, with an increasing pressure to meet an increasing number of these standards. These can be framed in terms of filmmaking briefs, and can be assessed through the Professional Practice quotient in assessment. The 2018 induction of new students and the filmmaking brief attached to it is framed around the issue of

		diversity within students and between them. These new inductees are asked to produce a film that only that group of individuals could make, encouraging them to find out about each other and to produce a collaborative response that incorporates their difference into a group project. *Film Pill* have also been invited to address our new inductees as one small measure to address attainment gaps in the course and the university. Colleagues in Physical Filmmaking incorporate notions of diverse, disabled and queers bodies to create a truly broad understanding of how people differ in their very physicality and to foster a non-normative approach to the body. Of course students are instructed throughout the curriculum to engage with the responsibilities that attend to any filmic representation, a matter that is largely addressed through formative feedback. Summative feedback will also on occasion reflect this responsibility through assessment criteria.
Curricula informed by employer and industry need	<u>Work-based learning</u> Opportunities for learning that is relevant to future employment or undertaken in a workplace setting are fundamental to developing student applied knowledge as well as developing work-relevant student outcomes such as networking, **professionalism** and **integrity**. Work-based learning can take the form of work experience, internships or placements as well as, for example, case studies, simulations and role-play in industry-standards settings as relevant to the	Our students are assessed on their engagement with a work placement through Professional Employability, but the combination of our pathway structure and the industry experience of our staff means that simulations and role-play are a fixture of learning exercises. The BFI Diversity Standards (above) are likewise an industry-led concern reflecting real-world demands, just as Skillset's overview of

		course. Work-based learning can be linked to assessment if appropriate.	the course requires ongoing monitoring of our engagement with industry. The BFI's London Film Festival Programmer is one example of an external industry professional delivering classes as an Hourly Paid Lecturer (Film Reviewing and Curating), just as Industry DOPs teach our students on days when they are not on film sets. Our permanent staff have previously employed our students on professional jobs and share with them opportunities that emerge from their own networks (opportunities are shred through a facebook group and via our VLE).
Embedded learning development	Writing in the disciplines: Alternative formats The development of student awareness, understanding and mastery of the specific thinking and communication practices in the discipline is fundamental to applied subject knowledge. This involves explicitly defining the features of disciplinary thinking and practices, finding opportunities to scaffold student attempts to adopt these ways of thinking and practising and providing opportunities to receive formative feedback on this. A writing in the disciplines approach recognises that writing is not a discrete representation of knowledge but integral to the process of knowing and understanding in the discipline. It is expected that assessment utilises formats that are recognisable and applicable to those working in the profession. For example, project report, presentation, poster, lab or field report, journal or professional article, position paper, case report, handbook, exhibition guide.	Film Reviewing and Curating provides students with one mode of professional writing derived from the industry. Students must produce budgets, marketing material, scripts, treatments and pre-production paperwork in modules like Screenwriting, Directing and Producing and Final Film Pilot. Practical film projects must be accompanied by written critical reflection on the processes and experiences of the project, just as student projects involve oral pitching and presentations ahead of their projects or after the fact. The critical discourses of film analysis are covered in Documentary Theory, Video Technology, Film Analysis, Research Project and more. The previously mentioned shot-by-shot analysis is another kind of writing and analysis designed to prepare

		students for further close investigation of films.
High impact pedagogies	<u>Multi-disciplinary, interdisciplinary or interprofessional group-based learning experiences</u> Building on experience of group working at level 4, at level 5 students should be provided with the opportunity to work and manage more complex tasks in groups that work across traditional disciplinary and professional boundaries and reflecting interprofessional work-place settings. Learning in multi- or interdisciplinary groups creates the opportunity for the development of student outcomes including **inclusivity**, communication and networking.	The L5 Collaborative Practices module is designed to have students working with peers from Games Design, Photography, Sound Design etc., on projects that may not be films. An institutional collaboration with Ryerson University in Toronto has been set up to allow collaboration between L6 students from LSBU and Ryerson on shared media projects. Our filmmaking students also engage with actors in Improvisation exercises and with Life Models. As stated above, students in 2018 collaborated with staff from Health and Social Care to produce a film that addressed the needs and concerns of healthcare professionals.
Assessment *for* learning	<u>Variation of assessment</u> An inclusive approach to curriculum recognises diversity and seeks to create a learning environment that enables equal opportunities for learning for all students and does not give those with a particular prior qualification (e.g. A-level or BTEC) an advantage or disadvantage. An holistic assessment strategy should provide opportunities for all students to be able to demonstrate achievement of learning outcomes in different ways throughout the course. This may be by offering alternate assessment tasks at the same assessment point, for example either a written or oral assessment, or by offering a range of different assessment tasks across the curriculum.	L5 and L6 students get the opportunity to choose between a range of module options and pathways of study, each with different assessments and therefore appealing to different learners. L5 and L6 students also choose between written essays or hybrid assessments in Film Analysis and Research Project. Similarly, they are able to choose between more industry focused, and more academic, topics of research for the latter module.
Curricula informed by employer and industry need	<u>Career management skills</u> Courses should provide support for the development of career management skills that enable student to be familiar with and understand relevant industries or professions, be able to build on work-related learning opportunities, understand the role of self-appraisal and planning for	All practical modules offer students formative assessment of project planning and management, through production of relevant supporting material. Students undertake continual self-

	lifelong learning in career development, develop resilience and manage the career building process. This should be designed to inform the development of **excellence** and **professionalism**.	assessment and engage in presentation and planning exercises while being trained in the specifics of their discipline, as represented by their chosen pathway of study. A suite of MAs and an MFA in screenwriting will provide these same students with pathways to further study and career enhancement, guided by the industry-facing Skillset accreditation and monitoring process. Students have personal tutors whose role is not only to provide pastoral care but to provide career advice according to the students' strengths, skillsets and ambitions.
Curricula informed by employer and industry need / Assessment *for* learning / High impact pedagogies	Capstone project/dissertation The level 6 project or dissertation is a critical point for the integration and synthesis of knowledge and skills from across the course. It also provides an important transition into employment if the assessment is authentic, industry-facing or client-driven. It is recommended that this is a capstone experience, bringing together all learning across the course and creates the opportunity for the development of student outcomes including **professionalism**, **integrity** and **creativity**.	Future Film Practice is the final major module for all students, and it requires students to not only produce a graduation film fit for the BFI, but to also present their work and their skills as if to future partners, whether potential employers or film distributors or other business partners. Students are required to produce a showreel to this end, as part of a larger employment portfolio. This includes promotional material and a business proposal to support their careers post graduation. This module is also an open module that allows students to pursue the projects and the roles that they see as most benefitting their future career ambitions.

Appendix C: Terminology

[Please provide a selection of definitions according to your own course and context to help prospective students who may not be familiar with terms used in higher education. Some examples are listed below]

awarding body	a UK higher education provider (typically a university) with the power to award higher education qualifications such as degrees
bursary	a financial award made to students to support their studies; sometimes used interchangeably with 'scholarship'
collaborative provision	a formal arrangement between a degree-awarding body and a partner organisation, allowing for the latter to provide higher education on behalf of the former
compulsory module	a module that students are required to take
contact hours	the time allocated to direct contact between a student and a member of staff through, for example, timetabled lectures, seminars and tutorials
coursework	student work that contributes towards the final result but is not assessed by written examination
current students	students enrolled on a course who have not yet completed their studies or been awarded their qualification
delivery organisation	an organisation that delivers learning opportunities on behalf of a degree-awarding body
distance-learning course	a course of study that does not involve face-to-face contact between students and tutors
extracurricular	activities undertaken by students outside their studies
feedback (on assessment)	advice to students following their completion of a piece of assessed or examined work
formative assessment	a type of assessment designed to help students learn more effectively, to progress in their studies and to prepare for summative assessment; formative assessment does not contribute to the final mark, grade or class of degree awarded to students

higher education provider	organisations that deliver higher education
independent learning	learning that occurs outside the classroom that might include preparation for scheduled sessions, follow-up work, wider reading or practice, completion of assessment tasks, or revision
intensity of study	the time taken to complete a part-time course compared to the equivalent full-time version: for example, half-time study would equate to 0.5 intensity of study
lecture	a presentation or talk on a particular topic; in general lectures involve larger groups of students than seminars and tutorials
learning zone	a flexible student space that supports independent and social earning
material information	information students need to make an informed decision, such as about what and where to study
mode of study	different ways of studying, such as full-time, part-time, e-learning or work-based learning
modular course	a course delivered using modules
module	a self-contained, formally structured unit of study, with a coherent and explicit set of learning outcomes and assessment criteria; some providers use the word 'course' or 'course unit' to refer to individual modules
national teaching fellowship	a national award for individuals who have made an outstanding impact on student learning and the teaching profession
navigability (of websites)	the ease with which users can obtain the information they require from a website
optional module	a module or course unit that students choose to take
performance (examinations)	a type of examination used in performance-based subjects such as drama and music
professional body	an organisation that oversees the activities of a particular profession and represents the interests of its members
prospective student	those applying or considering applying for any programme, at any level and employing any mode of study, with a higher education provider

regulated course	a course that is regulated by a regulatory body
regulatory body	an organisation recognised by government as being responsible for the regulation or approval of a particular range of issues and activities
scholarship	a type of bursary that recognises academic achievement and potential, and which is sometimes used interchangeably with 'bursary'
semester	either of the parts of an academic year that is divided into two for purposes of teaching and assessment (in contrast to division into terms)
seminar	seminars generally involve smaller numbers than lectures and enable students to engage in discussion of a particular topic and/or to explore it in more detail than might be covered in a lecture
summative assessment	formal assessment of students' work, contributing to the final result
term	any of the parts of an academic year that is divided into three or more for purposes of teaching and assessment (in contrast to division into semesters)
total study time	the total time required to study a module, unit or course, including all class contact, independent learning, revision and assessment
tutorial	one-to-one or small group supervision, feedback or detailed discussion on a particular topic or project
work/study placement	a planned period of experience outside the institution (for example, in a workplace or at another higher education institution) to help students develop particular skills, knowledge or understanding as part of their course
workload	see 'total study time'
written examination	a question or set of questions relating to a particular area of study to which candidates write answers usually (but not always) under timed conditions